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MADE IN DIGITAL SPACES: CONNECTING, (RE)DEFINING AND (RE)ACTIVATING CRAFTS

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Abstract. *Contemporary approaches to cultural heritage insist on procuring new ways of understanding and utilizing of objects and knowledge that is important for local communities, societies, and humanity. Following the demand within the humanities to establish applied research practices, heritage studies are defining new methods that understand cultural heritage as living practices of communities, that should foster development, diversity, and emancipation. The development of cultural/creative industries brings together the holistic approach to heritage, characterized by mindful application of objects and practices in contemporary cultural production; and with the fast development of digital domain and its functions in heritage field, the demand for connecting, (re)defining and (re)activating "traditional"*

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crafts is becoming even more vocal. This paper will provide an insight in the emancipatory potential cultural/creative industries, the digital domain and traditional heritage intuitions can have when intangible cultural heritage is in question, through an example of the project MADE IN Platform for contemporary crafts and design.

***Keywords*:** (intangible) cultural heritage, crafts, digital, cultural industries, *MADE IN*

INTRODUCTION

Alongside recognizing crafts as intangible cultural heritage and protecting them as a part of cultural identity and tradition of a community, a region, a county, a nation and even of the world, one of the needed and mandatory elements of their protection is detecting the ways to make their practicing viable and sustainable for the craftspeople holding the knowledge and skills (Kurin 2004). Researching, documenting, and collecting done by heritage institutions proves to be an insufficient approach for crafts to be kept and necessarily adapted to the demands of the contemporary world. Often leaving the knowledge holders to the limited area of producing identity-focused objects, as products mainly intended for the consumers of ethnographic tourism and sporadic use for representing the national, regional, local and/or community's identity in the larger arena of identity presentations. However, the local knowledge of materials and crafts carries a significant emancipatory potential for the communities and individuals holding them. Traditional crafts have over and again proved their potency for reviving conditionally deprived areas and as means for including marginalized communities in the mainstream society, by providing access to the labor market and allowing the (new) practitioners to gain a level of economic, and therefore, social independence (Gomes Noronha & Soares Guimarães 2017).

The emancipatory role of safe-keeping traditional crafts in Serbia has a long history (dating from the early 1960), with maybe the most well-known initiative instigated by Dobrila Vasiljević Smiljanić – today named *Sirogojno Style* (Bogdanović 2022). Establishing of Sirogojno Style was proceeded by establishing of domestic industry *Zlatiborka*, based on providing employment possibility for women in rural areas of Sirogojno, Drenova, Trnava and Gostilje. Smiljanjić's designs produced in the traditional techniques of wool knitting was exceptionally well received by the local fashion scene, and soon products were introduced to domestic market, and *Zlatiborka* became a member of the foreign trade house *Interexport* (Bogdanović 2016). During more than two decades the production grew, and finally it employed close to 2500 women from 22 villages in Zlatibor region. Following the dissolution of Yugoslavia, the company gradually transferred into private ownership, with the production based on traditional crafting of wool and traditional knitting motives continued until today.

The emancipatory trail of the traditional crafts in this case is rather straightforward. A craft primarily encountered in the female domain of home and household is transferred to the public space and accordingly placed on the market. Thus, providing a possibility for women to gain their economic independence and step out from the private domain, set as the primary space for women within dominantly patriarchal society. Alongside the organized manufacturing within todays *Sirogojno Style*, not a small number of households took the advantage of the popularization of the traditional motifs and crafting in so using the already acquired knowledge that is passed down from generation to generation, for economic gain.

However, the transformation of a traditional craft into a larger manufacturing process is not always possible, especially within the current economic and societal circumstances, where production of high-quality products is not necessarily monetary accessible to a significant number of consumers; and when exporting of the products made in Serbia is limited

by not belonging to the EU and therefore having specific sets of rules for participating in the EEA, as an example.

INTANGIBLE CULTURAL HERITAGE AND CULTURAL/CREATIVE INDUSTRIES

The recognition of the potential traditional crafting has on a global scale came about significantly later in the second half of the twentieth century. Finally resulting in the Convention for the Safeguarding Intangible Cultural Heritage issued in 2003.[2] In the Article 2 of the Convention, intangible cultural heritage (ICH) is defined as "practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (The Convention for Safeguarding the Intangible Cultural Heritage 2003). Further it elaborates, that ICH is passed down from generation to generation and continuously recreated by the communities as a means for interacting with the natural environment, cultural history, and societal norms, that in the processes serves as an identification tool. The definition concludes by stating that intangible traits of culture will be considered as intangible cultural heritage under the Convention solely as they are "compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development". (The Convention for Safeguarding the Intangible Cultural Heritage 2003).

Provided definition of what might be considered as intangible cultural heritage is expectedly very wide as the process of recognizing it needs to stem from the community - being it a specific local community or a

[2] More information on the Convention for Safeguarding the Intangible Cultural Heritage can be found at: https://ich.unesco.org/en/convention (accessed: 23. 6. 2023).

nation. Additionally, placing the parameters in this way provided a possibility for the Convention and its subject to be continually transformed in alignment with the always occurring shifts in societal contexts. Although the definition of intangible heritage allows for very abstract concepts and phenomena to be encompassed within it, and therefore recognized by the international community, on a very practical level of heritage management it is challenging to keep the recognized practices sustainable, or better phrased living, and therefore evolving with the needs of their source community. That is why very often intangible knowledge is mainly recognized through the tangible products or tools used for its performing. Therefore, having the production of authentic objects marked with a seal of intangible cultural heritage (in numerous local variations), as the main signifier of the intangible cultural heritage. It resulted in its own negation. In order, to overcome the issue many countries introduced further specification of ICH. Republic of Serbia, as an example, introduced an additional official variation of ICH, singling out the type of practice to be protected - old and traditional crafts are defined as a specific heritage category.[3] The main intent behind this determination should be regarded as a way for providing the traditional crafts with legalization of the production and commerce, i.e., with providing a level of economic sustainability for the knowledge holders.

In this respect, of simultaneously being recognized as intangible heritage and an old craft, the case of Zlakusa pottery can be very illustrative. The efforts for compiling the necessary documentation for official UNESCO enlistment started in 2018 (the process of protecting this specific traditional craft has started much before 2018, through the dedication and passion of the artist Sofia Bunardžić from Užice).[4] Zlakusa pottery

[3] More on the definition, certification and management of old crafts can be found at: https://privreda.gov.rs/sites/default/files/documents/2021-08/PRAVILNIK-O-STARIM-ZANATIMA.pdf (accessed: 12. 8. 2023).

[4] Already in 1995, the first (trial) artistic colony for ceramics was organized with the support of the Municipality of Užice, and in participation with the crafts

making was declared as national intangible cultural heritage a year later. In December of 2020, it was enlisted to the UNESCO's List of Intangible Cultural Heritage as a fourth practice originating from Serbia.[5] The nomination was submitted by the Center for Intangible Cultural Heritage of the Museum of Ethnography in Belgrade, "Staro selo Sirogojno" museum and the Association of pottery makers "Zlakusa". The specificity of the practice are both the craftsmanship and the material used. Namely, the pottery is made from a mixture of clay and calcite minerals in fifty-fifty ratio, and the technique is based on building of the layers of clay instead of building a form by sculpting from one lump of clay with a pottery wheel.[6]

Alongside, the UNESCO's declaration of the pottery making as ICH, the craftspeople working in this technique are granted with the stamp of old crafts, giving them a certain level of benefits in terms of selling their products. The large interest in Zlakusa pottery stemmed form the high level of media exposure that followed the UNESCO enlistment, providing the craftspeople and their workshops an opportunity to make a substantial financial gain from producing the pottery; and the village of Zlakusa became a mandatory touristic stop in Zlatibor region.

Furthermore, the active involvement of the local community in the process of enlistment spurred the formation of specific craft-clubs that are taking an active part in diverse meetings around Serbia and broader Western Balkan region. This established mobility gave a possibility especially to women to establish contacts with other associations of women in rural areas, making the exchange fruitful on a level overpassing the economic

people in Zlakusa. The participants of the collony were housed by Milan Savić and Živko Nikitović, well known pottery makers. In the course of more than twnetyfive yerars artist from all over the world are given an opportunity to learn the traditional techique of Zlakusa pottery. More information can be found at: https://www.predsednik.rs/lat/pres-centar/najbolje-iz-srbije/umetnost-obnovila-stari-zanat-u-zlakusi (accessed: 12. 8. 2023).

5 More information can be found at: https://ich.unesco.org/en/state/serbia-RS (accessed: 17. 7. 2023).

6 Video documentation of the process of making Zlakusa pottery: https://www.youtube.com/watch?v=v38ryzVYOjs (accessed: 17. 7. 2023).

mobility. In other words, the recognition of the traditional craft and all its surrounding practices, that are usually considered as belonging to domicile domain allowed for establishing of a sense of ownership in the local community, that was in turn used as a proud specificity.

In the recent years, the rise in interest of younger generations for learning and practicing this specific type of pottery making can be noted, and the employment of a more contemporary media for popularization and marketing, necessarily followed. Today, family workshops and craftspeople are active on social media, making their market much wider and therefore not limited only to physical visitors and customers. Additionally, the transfer of the craft from the male to female domain has been achieved as well, with more women taking a part in production of pottery and in establishing of female workshops. One such example is Danica Šunjevarić,[7] who learned the craft by working with her father-in-law and today has a rather successful business, that attracts the attention of both professional heritage community and of the broader public.

Zlakusa pottery is without a doubt an example of good practice of how the recognition of intangible cultural heritage can be made sustainable and therefore lucrative for the knowledge holders. However, the attempts of transferring this specific practice outside the domain of the traditional craft, i.e., heritage, are scarce if not inexistant.[8] This comes as a sort of a surprise as the search for applicability of the mainly hand-made products based on the local knowledge, commonly posing as synonymous for the production and material quality, expectedly found its niche within creative industries, in mindfully producing objects based on the market demand.

[7] More infromation can be found at: https://pricesadusom.com/zanat-od-kojeg-zivi-celo-selo-grncarka-dana-i-njene-djuvecare/ (accessed:17. 7. 2023).

[8] It is important to state, that the transfer of the traditional pottery making found its place within the artistic practice since 1995, through the formation of the artist colony where art works were produced by implementation of the clay-building technique of Zlakusa pottery.

In 2007, UNESCO defined the term cultural industries as industries producing and distributing cultural "activities, goods, and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services" (Convention on Protection and Promotion of the Diversity of Cultural Expressions 2007). When defined in this way cultural industries do not proscribe a strict definition of the content a good or an activity needs to have to belong to this sector. As Hristina Mikić (2022) states, for the convention to be implemented in practice it is often needed to consult UNESCO's Framework for cultural statistics (UNESCO 2009) that provides a classification based on six domains – "cultural and natural heritage, performing arts and manifestations, visual arts and crafts, publishing and printing, audio-visual and multimedia activities" (Mikić 2022: 17).[9]

Following the developments in the field, cultural industries were additioned with the term creative industries in so encompassing the wider range of activities and productions within the UNESCO's approach. Independently from the term used - form cultural/creative industry to creative entrepreneurship – one of the most significant benefits of this approach, as put forward by Mikić, is its focus on protection and promotion of cultural expressions regardless of their ownership and (non)profit character. She states, "understanding of cultural industries in this manner allows for an insight on which domains are economically most vulnerable, where are economic fairness is endangered and why, and where are the narrow areas of development of a certain domain" (Mikić 2022: 18). Today, the most contemporary iteration of the term is creative economy. Regardless of the often-negative connotation of the term within the cultural field the complexity of the term and the possibilities of including the plethora of activities (not only focused on cultural content, but on the supporting processes

[9] All the translations are made by the author of this article.

as well) should be mindfully used for "endorsing social change, sustainability and diversity of cultural expressions" (Mikić 2022: 20).

As it can be concluded from this brief overview of the development of the term(s) relating to the active production of contemporary cultural expressions based on inherited knowledge, it is clear that this avenue of exploration can foster the emancipatory notions of traditional crafts in a more material way. Cultural/creative industries, economy, and entrepreneurship do serve as mediating point between traditional heritage institutions and the practitioners and can lead to economic sustainability of the knowledge holders in a much more direct way. This has been to a certain extent true when it comes to traditional and old crafts, characterized by the hand-made and limited production of objects.[10] However, the situation differs when it comes to crafts employed in a more mass production process.

Placement of the hand-made goods within the domains of creative industries has largely stayed uninterested in the crafts that can be marked as industrial heritage in Serbia, and even more so to the craftsmanship left behind following the closing of factories and "mass" productions. Here the faith of the glassmakers in Paraćin serves as a good example. Following the closing of *Serbian Glass Factory* in 2017, the factory compound and its workers and craftspeople were left without much attention, even though they hold a highly specific skills - from design to making of glass objects. The long history of glass making was almost left to the public oblivion regardless of significant documenting and mapping of glass making that was conducted by Museum of Science and Technology and Museum of

[10] Since its bigging organization Mikser (first based in Belgrade, and today based in Sarajevo) made significant attempts to popularize traditional ways of making rendered through the lenses of contemporary design and utility. For detailed information regarding their projects and activities visit: https://mikser.rs/projekti/, accessed: 22.07.2023. Similar principles can be encountered within the project FOLKK by Nova Iskra creative hub (from Belgrade): https://novaiskra.com/folkk/ (accessed: 22. 7. 2023).

Applied Arts in Belgrade especially within the programs and activities designed as a part of the International Year of Glass 2022.[11]

Research and exhibition that marked the year 2022, do frame glassmaking as heritage, but through the perspective of heritage and knowledge institutions and not within the frame of providing the craft and its history means to develop new productions, that could economically benefit the local community. However, this significant gap between knowledge and production was bridged with the project *Creative Glass Serbia* conducted by the Institute for Creative Entrepreneurship and Innovation (IKPI) started in 2018.[12] Through the activities of this project the main goal was to employ the local heritage of Paraćin, crafts knowledge and the rich collection of objects, sketches, and other archival data to initiate different types of creative entrepreneurship. In many ways *Creative Glass Serbia* serves as a mediator between skill-holders and contemporary makers that can employ their craft for production of new objects that can be offered to the market. Expectedly, the project team used participatory tools to their full capacity in all its phases, from data collection to creative entrepreneurship.

Alongside activities that served for collecting data and narratives, and face-to-face interaction with the community, heritage professionals and makers, this project built a significant volume of digitalized glass and crystal objects, that are now accessible for working remotely and for applying the new methods of digital fabrication for producing objects. Further, in 2023, within the exhibition *Paraćinsko staklo: oblikovanje dušom i tradicijom*, artist-engraver Milan Stefanović through traditional technique of sanding and engravement produced Paraćin style glasses with a contemporary design by Mina Mladenović (from the brand *Koko daš*) titled

[11] More information can be found at: https://www.iyog2022.org/ (accessed: 15. 8. 2023).

[12] More information on the *Creative Glass Serbia* can be found at: https://creativeglassserbia.com/paracinsko-staklo/ (accessed: 15. 8. 2023).

Birds.[13] In this way the new glass object traveled the road form traditional to contemporary aesthetics.

The approach taken by the IKPI demonstrates the possibilities of thinking beyond the heritage categories, but with still respecting the knowledge and the memory of the local community. IKIP serves at the same time as knowledge generating force and as a cultural mediator for contemporary application of industrial heritage, as a set of specific skills not fully recognized in heritage-based determinations of crafts.

The same approach to traditional crafts can be noted in projects around the globe, but rarely it is encountered in Serbian context (excluding the still active *Sirogojno Style*) mainly due to the dominance of heritage institutions in collecting, analyzing, and protecting them, often marking attempts of this type as somewhat alternative. Therefore, most often we encounter projects that popularize traditional techniques as a part of education-based leisure activities. Projects of this type do not positions themselves as mediators between knowledge holders, larger community, contemporary makers and finally the market. Although, prize-worthy, projects such as *RE:Crafts,*[14] that are dedicated to the economic empowerment of the rural areas and popularizing traditionally female crafts, do not instigate collaboration between the knowledge holders and the contemporary makers, in so limiting possibility of creating objects of contemporary utility. Thus, often they additionally burden the crafts people with the necessity of gaining new skill sets to participate in the market, therefore diminishing the possibility of building a chain of activities needed for establishing circular production and achieving production's sustainability.

[13] One such example is collaboration conducted with the Studio Remake from Belgrade. Remake is known for their work with ceramics in an approach that can be understood as ready-made art process i.e., already existent objects and designs are built upon through the makers intervention. In this way, an "old" object is built upon, and adjusted to the preferences of a different target audience. More information can be found at: https://creativeglassserbia.com/od-umetnosti-u-industriji-do-kreativnog-preduzetnistva/ (accessed: 13. 9. 2023).

[14] More information can be found at: https://www.re-crafts.com (accessed: 13. 9. 2023).

MADE IN PLATFORM FOR CONTEMPORARY CRAFTS AND DESIGN

A significant attempt towards developing and implementing an approach to traditional and old crafts that would create a viable space for them within the contemporary society, most certainly is the platform *MADE IN*. In the words of its creators *MADE IN* came to be as a result of "intersections around the topics of mapping and archiving the local crafts and the position and relationship between design and crafts in contemporary society".[15] The project was started in 2018, and its first funding cycle lasted until the year 2021. Creative Europe's support was renewed for the second time in 2022, and the project activities will continue during the year 2025 under the new title – *MADE IN Platform for contemporary crafts and design*. In the project's initial iteration, activities were implemented by six organizations from four European countries: Museum of Arts and Crafts (MUO) and collective OAZA from Zagreb (Croatia), Werkraum Bergenzerwald from Andelsbuch (Austria), Nova Iskra and Mikser from Belgrade (Serbia) and Museum of Architecture and Design (MAO) from Ljubljana (Slovenia).

The main idea of mapping, documenting and revalorizing "old" crafts, understood in a broadest way as practices that are slowly disappearing due to the non-existent market for the made objects, started within social design project *Made in Ilica / Old School Ilica* conducted by design practice OAZA from Zagreb, in 2014.[16] The investigation of the current contemporary conditions within which the crafts and small businesses were disappearing from the neighborhood of Ilica in Zagreb sparked the collective to document, map and actualize the practices, crafts and their holders within potentially new audiences, highly aware of the negative impact the mass

[15] More information can be found at: https://www.madein-platform.com/info (accessed: 1. 10. 2023).

[16] More information can be found at: https://o-a-z-a.com/About (accessed: 1. 10. 2023).

consumption has on the environmental, and on the possibility of achieving the positions of equity and social justice. The actuality of the topic and its potential for fostering understanding beyond the geographical defined spatial categories, led to the establishing of a collaborative work of the six named institutions and to the implementation of the three-year project that resulted in an online database, exhibition, and a publication.

With the second phase, *MADE IN Platform for contemporary crafts and design* returns with a larger consortium and with a wider geographical dispersal. All the planned activities will be implemented by the consortium of ten institutions from the total of six countries – MAO and Center Rog from Slovenia, MUO, OAZA and Drugo (Croatia), Nova Iskra creative hub (Serbia), City Museum of Zenica (BiH), Passa au Futturo (Portugal), and Staatliche Kunstsammlungen Dresden and University of Applied Sciences Schneeberg (Germany). As stated in their mission statement *MADE IN* project is to develop sustainable methods for transferring of skills and knowledge between crafts and design, to develop new models of sustainable production, to apply digital fabrication technologies for creative purposes, to preserve and disseminate knowledge in the fields of crafts and design, and to raise awareness of the significance of sustainable production for safeguarding the environment and cultural heritage.

Understanding of (intangible) cultural and natural heritage is very intelligently left for the estimate of individual partners, therefore allowing for a diversity of documented practices, that range from old to new crafts; from local materials to exploring the new generation of natural materials; from documenting the missing heritage elements to placing the issue into diverse important societal topics – it being emancipation in its widest range from gender and class to protection of the natural environment. In this sense, not only objects are the focus, but the approach to the intangible qualities allows the partners to document the occurring phenomena that impact the lived reality of the local communities, by offering and promoting existent solutions and by envisioning the new ones.

MADE IN announced activities that are diverse in type, content, and target audiences but they do follow the rather generously defined mission of the platform. However, what can be noted is that the accent is placed on knowledge transfer, implying that only mapping and documenting of practices and products is not sufficient. It is significant to emphasize that the knowledge transfer does not occur in literal terms, i.e., participants are not to master the presented skill, rather they are to gain a deeper insight into the functioning of the process so that they can manage their own working process by being aware of other practitioners, fields and therefore possibilities for development of their own craft.

The content of the designed knowledge transfer activities is framed within three types of collaborations – workshops, residences and summer schools, where form one side the focus is placed on the education of a "new" cultural mediator, who can serve as a bridge between the craftspeople and designers and finally the market; and from the other, on the close collaborations between contemporary makers and knowledge holders who carry the knowledge of a local materials, local conditions, and finally local techniques of making. For example, residences taking place in Portugal within the *MADE IN* project, bring together a traditional basket maker, each working in their specific style with designers and makers who translate the made basket material into the design of objects with a contemporary utility.[17] In the process of closely working together one of major results is getting to know the possibilities of the material and the technique that from a traditional point of view might seem as peculiar and unexpected.

The type of activities defined within the second iteration of *MADE IN*, clearly points to the need of establishing practices of mediating between crafts and contemporary makers, that is still not assumed by the traditional heritage institutions, or it shouldn't be, regardless the fact that the

[17] More information can be found at: https://www.passaaofuturo.com (accessed: 15. 10. 2023).

significant number of partners are heritage institutions. However, within the project team the level of understanding that each organization carries its benefits and limitations, provides a possibility for creating a holistic approach to the issue, where the achieved balance of the value of knowledge on heritage and on contemporary production might in future be used as a true new methodology for approaching intangible heritage, on one side, and contemporary making, on the other.

DIGITAL SPACES FOR EMANCIPATION OF INTANGIBLE CULTURAL HERITAGE

By looking at the above introduced cases of employing the crafts and traditional knowledge of making from locally available materials, several conclusions are implied. From one side, true maintaining of intangible cultural heritage does not belong to the domains of heritage management alone, or to the legislative determinations taken as the only possible mode of interpretation. For the practice to be alive and relevant it needs to be practiced and therefore distorted to certain extent by the societal changes. On the other side, the lack of mindful understanding of qualities, specificities, and importance of (intangible) heritage often results in production of highly debatable objects that pose as their own negation, i.e., emancipation turns into renewed traditionalization. One such example can be the production and marketing of "traditional" wool clothing with "traditional" motives of Zlatibor region in Montenegro, but without the important narrative of how women gained their independence in the time of one-generation.

Furthermore, it becomes clear that application of already known means and methods is becoming increasingly insufficient and that mastering of new tools is a necessity. From one side, it is needed to foster collaboration within which mutual respect of skills is mandatory, and within which each side contributes its know-how. And from the other, it is needed to approach digital spaces in a new way. Digital repository

is only one aspect of the fast-developing realm of the digital. As in the case of the *Creative Glass Serbia* digital collection serves as repository of shapes, materials and techniques that can be transgressed into new, less polluting, materials. Additionally, the digital base needs to have a contemporary relevance that goes beyond traditional historical knowledge when it comes to issues of intangible heritage. It needs to serve as a database of practitioners that can collaborate. In this case the collaboration does not assume the globality of interaction and trade. Rather, it uses the global means to foster local exchange of skills to create products relevant for the local specific context, i.e., for achieving tangible sustainability based on the local specific parameters.

The digital means, being it communication or fabrication, provide the possibility for emancipating intangible heritage of crafts from the position of identity making tools used for tourism and representation beyond the local community. The digital realm should serve for as a supporting means for practitioners that can develop their skills following the real demands of the society, they are situated in. It should serve to the gender and generational transfer of skills and crafts. It should serve as an emancipation tool, as once was the possibility of industrial and mass production. A craft becomes "old" only when petrified within the nostalgia for the past times and way of life, that on the surfaces seems easier.

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MADE IN *U PROSTORIMA DIGITALNOG: POVEZIVANJE, (RE)DEFINISANJE I (RE)AKTIVIRANJE ZANATSTVA*

Sažetak. *Savremeni pristupi kulturnoj baštini stavljaju akcenat na pronalaženje novih načina za razumevanje i upotrebu predmeta i znanja koji imaju specifičan značaj za lokalne zajednice, društvo i čovečanstvo u celini. Uvažavajući zahteve unutar domena humanističkih nauka za ustanovljavanje primenjenih istraživanja, studije baštine definišu metodologiju koja prepoznaje i konačno razume kulturno nasleđe kao živuću praksu, koja može i mora da podstakne razvoj, diverzitet i društvenu emancipaciju. Prakse koje se pojavljuju u domenu kulturnih/kreativnih industrija, a koje nude holistički pristup zasnovan na pažljivoj upotrebi baštinskih predmeta i znanja u stvaranju savremene kulturne produkcije, jedan su od mogućih načina za formulisanje primenjenog istraživanja u ovoj oblasti, imajući u vidu posebno da ubrzana implementacija digitalnih alata u oblastima čuvanja baštine čini zahteve za povezivanje, (re)definisanje i (re)aktiviranje tradicionalnih zanata, znanja i baštine još glasnijim. Ovaj rad će na primeru projekta* MADE IN *Platform for contemporary crafts and design dati uvid u emancipatorske potencijale kulturnih/kreativnih industrija, digitalnog domena i tradicionalnih institucija kada je u pitanju prikupljanje, interpretacija i upotreba elemenata nematerijalne kulturne baštine.*

Ključne reči: (nematerijalno) kulturno nasleđe, zanati, digitalno, kulturne industrije, *MADE IN*